



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# AMERICAN ART NEWS.

Vol. VI. No. 13.

NEW YORK, JANUARY 11, 1908.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

### New York.

**Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.

**C. J. Charles.**—Works of art.

**Cottier Galleries.**—Representative paintings, art objects and decorations.

**Detroit Publishing Co.**—Reproductions of American artists in Aac Facsimiles and Carbons.

**Durand-Ruel Galleries.**—Paintings of the French Schools.

**Ehrich Galleries.**—Exhibition of early Spanish and Italian masters.

**Fifth Avenue Art Galleries.**—Oriental art objects formed by James T. Raymond, President of Vantine Co.

**Gimpel and Wildenstein Galleries.**—High-class old paintings.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

**Macbeth Galleries.**—Paintings by American artists.

**Montross Gallery, 372 Fifth Avenue.**—Paintings by American artists.

**Noé Galleries, 477 Fifth Avenue** (corner Forty-first Street), opposite Public Library.

**Scott & Fowles.**—Special display modern Dutch paintings.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

**H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

### Boston.

**Vose Galleries.**—Early English and modern paintings (Foreign and American).

### Washington (D. C.)

**V. G. Fischer Galleries.**—Fine arts.

### Germany.

**Helbing Gallery, Munich.**—Antiquities, high class Old Paintings, Etchings and Engravings.

**J. & S. Goldschmidt, Frankfort.**—High class antiquities.

**G. Von Mallmann Gallery, Berlin.**—High class old paintings.

### London.

**James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.

**Thomas McLean.**—High class Paintings, Water Color Drawings and Engravings.

**Goupil Gallery.**—Water colors and drawings of Cambridge and Oxford by Hanslip Fletcher.

### Paris.

**Canessa Galleries.**—Antique Works of Art.

**Hamburger Fres.**—Works of Art.

**Kleinberger Gallery.**—Works of Art.

**Minassian Galleries.**—Persian and Arabian objects for collection.

**Sivadjan Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

## OLD MASTERS AT UNION LEAGUE.

With a special exhibition of eighteen old and Barbizon masters from the collection of Mr. Henry C. Frick, and generously loaned by that gentleman,

deed, of Mr. Frick's rich collection, is the great portrait of Rembrandt by himself, reproduced on this page and which was secured for Mr. Frick by Knoedler & Co. from Lord Ilchester's collection at Melbury Hall. The picture was painted in 1658, and Dr. Bode, of the Berlin Museum, says of it in his one of the poorest artists of that city."

The other masterpieces at the Union League loaned by Mr. Frick, and which are unique examples of their painters, are a Hobbema, "View of a Wooded Country," a Franz Hals, "Portrait of an Artist," a Turner, "A Marine," Sir Joshua Reynolds' "Portrait of Lady



PORTRAIT OF REMBRANDT BY HIMSELF

In collection of Mr. Henry C. Frick

Copyrighted—M. Knoedler & Co.

Shown at Union League Club Exhibition

the art committee of the Union League Club, of which Col. Henry B. Wilson is chairman, has broken the record for club exhibitions in New York.

The rarely fine, in fact, it may be said, unique display of these masterpieces, opened with a press and private view on Thursday afternoon and evening in the club's art gallery, and will be continued until Wednesday next, and perhaps longer. Ladies were admitted yesterday and also to-day by invitation card of a club member.

The clou of the display, as it is, in-

well known work on Rembrandt: "The best reproduction could give but an inadequate idea of this stately picture, the powerful effect of which is produced as much by the wonderful arrangement and characterization as by the delicate color, in deference to which the light that breaks into the composition is more subdued and equal than usual. The attitude and expression are so imposing, so full of distinction and color, that we might rather suppose the work to represent some commercial magnate of Amsterdam than

D'Harcourt," Sir Henry Raeburn's "Portrait of Mr. Cruikshank," Rousseau's "Village of Becquigny," a Greco, "Portrait of a Cardinal," Millet's "La Femme a la Lampe," a Corot, "Lac de Garde," Gainsborough's "Portrait of Mrs. Mitchell," a Romney, "Lady Hamilton With Dog," Van Dyck's Cattaneo portrait of the Marchesa de Cattaneo, a Van Ostade, "Halt at the Inn," Hoppner's "Portrait of Mrs. Rogers," a Cuyp, "Cattle," and Sir Thomas Lawrence's "Portrait of the Marquise de Blazel."

## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

Antonio Corsi has given his last pose for some time to come to the Academy life class, for he is on his way west to Cleveland, where the School of Art announces his coming. From there he will go to Rochester and Chicago, returning to New York in April. Corsi will carry with him a dozen or more of his costumes.

The first composition class of the New Year was criticised as usual by George W. Maynard, who had given as subject "The Alarm." Miss Helen Hamilton De Veer received number one for an interesting arrangement. Miss De Veer is one of the youngest students of the academy and her talent for composition and drawing is marked as is evidenced by her receiving No. 1 at nearly every concours. She received a mention last season in the final competition. The next subject is "Action," which gives a broad field and full scope to the students' imagination.

Julio Hernandez, a student of the academy, posed for the etching class at their request. Mr. Hernandez is from Cuba and pupil of Sr. Don Romnach, of Havana.

Emil Carlsen gave his criticism on Thursday as he left for Boston, where he is holding a one-man exhibition. His subjects take in a wide range of nature and are interesting. The show will be seen later on in the season in New York.

The New York School of Applied Design for Women, No. 200 West Twenty-third Street, reopened for its winter term with more than its usual number of new students. Owing to unexpected delays the school will not move into its new building, No. 160 Lexington Avenue, until the spring.

The following donations have been received: \$50 scholarship from Wm. Bunker, Esq.; books for the library from Mrs. Colgate Hoyt and Mrs. Edward P. Sperry.

The midwinter meeting of the Association of Graduates and Students of the Institution will be held next Saturday at the school.

An interesting lecture was given on Wednesday evening at the Art Students' League, No. 215 West Fifty-seventh Street, by Kenyon Cox. It was principally on "Subjects Not Taught in Art Schools," and was enthusiastically received. A concours is being held and although the drawings and paintings are on exhibition, the prize numbers will not be announced until next week.

A small party of the students had a "treat" last week in Bohemian style at a French restaurant on Tenth Street. It was a jolly affair and hugely enjoyed by all.

The students are now beginning to return after the Christmas holidays and settling down for the hard, earnest work of the winter.

During the time when so many of the students have gone home for the holidays those left at work in the schools have taken advantage of their absence to secure good positions in the classes of the Art Students' League and get in some extra hard work.

Eugene Speicher is among those who are doing some excellent work for the next concours, with Dimitri Romanoffsky a close second. Last week Augustus Vincent Tack delivered one of his series of lectures on "Color Theory" to school teachers of the city.

The students of the Woman's Art School of Cooper Union have begun work again after a holiday of eight days.

Several of the old pupils have visited the school, and give encouraging reports of their work in their respective places.

Ruth Ludlow, a graduate of Cooper, is now supervisor of the Art Department of Wilson College, near Harrisburg, Pa. Matel Judson, another Cooper graduate, teaches drawing at Pennington Seminary.

Marion Wilson, formerly a student in the Illustration Class, has left for France, where she intends studying for two years. Another student to go abroad from this class was Frieda Stidell.

The Illustration Class which is instructed by Benjamin West Clinedinst, has welcomed several new students to its ranks. The members of this class are still illustrating "Mother Goose Rhymes," and much enthusiasm is shown for the work.

Owing to the absence of George T. Brewster, lecturer on "Anatomy," the regular Monday lecture was omitted this week.

Frederick Dielman's lectures on "Composition" will begin next Monday afternoon. These lectures are open to students from every class.

The students in the Miniature Class, taught by Mrs. Mary Ellis, are much interested in painting a new model, dressed as a doctor of divinity.

Several students have been advanced from the Antique to the Life Class, of which Robert Knight Ryland is instructor.

The drawings from the Preparatory Cast Class have been collected, and will be examined in a few days, by W. St. John Harper, the instructor and the art director of the school.

C. L. Hinton, teacher of the Afternoon Sketch Class, has arranged a number of attractive studies of fruit and still-life. The membership of this class is always large.

The regular meeting of the Woman's Art Club of Cooper Union was held on Wednesday. It was decided at this meeting that the club hold its annual exhibition in the National Art Club Galleries, in the early spring. All students and former students of Cooper are requested to submit work, as the committee is anxious to make this exhibition the best ever given by the club.

The Still-life and Portrait Classes, under Charles Y. Turner, are large and enthusiastic.

The Lenox Art Academy re-opened January 6 with a large attendance. Admission is free to either sex above 15 years of age. The academy is now preparing to make its interior decoration class a novel feature, and a class in scenery painting is now forming. The evening modeling classes will take up modeling in clay, terra-cotta and the imitation of artificial stone. Special classes in poster work are also forming.

Miss Lew Wall Moore will give some artistic old dances before the A. Club, No. 3 Fifth Avenue, this evening. She will present Louis XIV. and XV. dances, which are said to be most artistic and captivating.

## BOSTON.

The seventy-seventh exhibition of the Boston Art Club, composed of oil paintings and sculpture, opened January 4. The exhibition contains 165 works, of which 160 are paintings. Mr. W. H. Downes says of the display:

"The hanging committee has made a commendable effort to distribute the No. 1 class of works pretty evenly, and thus to avoid the mistakes of massing all the best things on the north and east walls of the large gallery, a procedure followed by so many committees in the past that it has almost risen to the dignity of an established precedent. Again, the works of Boston Art Club men have not been given the best places on the walls, but an unselfish endeavor has been made to institute a square deal in this respect, so that the outsiders may have the same chances as the insiders to show their works to advantage.

One circumstance which has evidently given some trouble to the hanging committee is that the pictures run in large sizes this year. Everybody who has had experience in hanging a large collection of paintings knows what a bother it is to have a surplus of big canvases to dispose of. Some of the walls show the drawbacks attending this detail of the work. The exhibition as a whole is neither much above nor much below the average of recent years. To say that most of the pictures are mediocre is merely to reiterate what is true of every general exhibition in the world, from the Paris Salon down to the National Academy of Design."

Works singled out for special mention by Mrs. Downes are:

"Sun Burst After a Shower," by Henry R. Poore; Edward H. Potthast's "Hazy October Day," H. H. Gallison's "Morning Mists," C. Myles Collier's "A New Arrival," Leonard Ochtmann's "Dawn," William S. Robinson's "November Landscape," C. Scott White's "Road to the Ledge," Abbott Graves's "January Night," Francis J. Flanagan's "Sunlight in the Forest," Earl H. Brewster's "The Sunny House," Albert M. Garretson's "River Front, Paris," Henry De Mance's "After the Storm," F. Usher Devoll's "Delft-haven," Melbourne H. Hardwick's "Evening" and "Mending Nets in Holland," F. Louis Mora's "The Greatest Show," Eleanor C. Winslow's "The Gray Pitcher, Richard Andrew's "Cornelia," "Charlotte and Evelyn" by Louise W. Jackson, "To the Highest Bidder" by Harry Roseland, "Portrait of Madame X" by M. Nelson, "Mending the Net" by Adam Emory Albright, Mabel M. Woodward's "In the Arbor," "The Destroyers" by W. H. Drake, portrait of the well-known artist, S. S. Miles, by J. K. Chambers; Miss Marion Powers's "A Tea Party," "Girl in White" by Robert Henri, William E. Norton's "Night Attack on the Privateer General Armstrong," Walter L. Dean, T. V. C. Valenkamph and Marshall Johnson, and others.

An exhibition of landscapes by Emil Carlsen opened at the St. Botolph Club Monday.

In the Herald, Mr. Philip Hale writes as follows anent the local displays:

Frank Richardson exhibits a number of portraits, sketches and studies at the City Club.

Leslie Thompson is one of the recently returned Paige scholarship students, and in looking over his work one can't but be impressed by the signs of good training gained from Mr. Tarbell. Mr. Thompson's landscapes have long been known in Boston exhibitions.

The landscapes here exhibited show an advance in scope and skill, although there is a singular sense that the artist was not deeply moved by his subject. The figure paintings are, many of them, very clever.

Mr. Cox, a man for the most part occupied with the weightier matters of life, who, in his leisure moments, his lost hours as it were, wields the brush—here is Mr. Cox, I say, who has produced a number of agreeable landscapes and who now exhibits them at the Copley gallery. One wouldn't insist that they are very remarkable, but on the other hand, there is a cheery sense of having fun with the paint, which disarms criticism. There are landscapes from all sorts of places—from the pleasant land of France, from the White mountains—even from the Middlesex Fells. One welcomes Mr. Cox into the ancient fraternity of hand painters.

## WORCESTER (MASS.).

An exhibition of miniatures, organized by the Pennsylvania Society of Miniature Painters, and already shown in Philadelphia, Boston and Providence, by artists from New York, Boston and Philadelphia, is now at the Worcester Art Museum, to January 20.

## CHICAGO.

The midwinter exhibitions at the Art Institute opened Tuesday evening with a reception to artists, members of the Art Institute and their friends and the Art Students' League. The annual exhibition of the league was an important incident of the occasion, and there were special exhibitions of the works of American artists in Paris—Myron Barlow, Carl Friesseke, Henry Salem Hubbell, Alfred H. Maurer, Paul W. Bartlett and Henry O. Tanner. The three first named are former students of the Art Institute. Mrs. Adelaide Cole Chase, of Boston, also held an individual exhibition.

A number of interesting acquisitions and loans are recorded by the museum of the Art Institute for the last three months of the year. Among them are "Bronze Dog and Tortoise," presented by Jules Berchem; three framed photographs of Coleoni statues, presented by Charles L. Hutchinson; two architectural drawings of the "Arch of Titus," by Tony Garnier (purchased); Dalmatic "Seventeenth Century Genoese," presented by Mrs. Harold McCormick; sixty Inros Japanese and Chinese, presented by Mrs. George P. Smith; painting, "Night in the Garden of Gethsemane," by Lucas Cranach, presented by the Antiquarian Society; tapestry, presented by Antiquarian Society; Japanese robe, presented by Mrs. Alexander F. Stevenson; bronze, "The Sun Vow," by H. A. MacNeil, lent by Howard Van D. Shaw; wine cup, Greek, fifth century B. C., by Hieron, presented by Martin A. Ryerson; oil painting, "Girl With Tambourine," by Bonnat, lent by the executor of the estate of O. W. Potter; painting by Marilhat, presented by Mrs. S. H. Kirchbirger, and certain etchings and paintings.

Ten examples of Winslow Homer are now on view in the Art Gallery in Kimball Hall. These were painted at intervals during the last twenty years, and include the "West Wind" and a number of West Indian and Maine coast sketches and studies, including the original study for the "Gulf Stream" in the Metropolitan Museum.



## CALENDAR FOR ARTISTS.

## WASHINGTON WATER COLOR CLUB, Hemicycle, Corcoran Gallery

Exhibits received, January 15.

Opening of Exhibition, January 22.

Closing of Exhibition, February 12.

## ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57th St., N. Y.

Exhibits received, January 16 and 19.

Opening reception, February 1.

Closing of Exhibition, February 22.

## GILL EXHIBITION, Springfield, Mass.—

Thirty-first Annual Exhibition of Paintings.

Collections, January 17, 18 and 20.

Opening of Exhibition, February 5.

Closing of Exhibition, February 25.

## CHICAGO ART INSTITUTE, Chicago, Ill.—Works by Chicago Artists.

Entries to be made by January 21.

Works received until January 25.

Opening of exhibition, February 4.

## AMERICAN SOCIETY OF MINIATURE PAINTERS.—

Nineteenth Annual Exhibition, Knoedler Galleries, New York.

Works to be sent to 139 West Fifty-fourth Street, February 8.

Opening of Exhibition, February 15.

Closing of Exhibition, February 29.

Gutzon Borglum's equestrian statue of General Sheridan, which is intended for Sheridan Square, Washington, is nearing completion. Mr. Borglum thinks it will be ready for casting early in February and hopes to have it placed in the spring. A half life-sized statue called "The Martyr," which he recently cut out of Maryland cream marble, was purchased by James Loeb, who is taking it with him to Munich, where he intends to reside.

Courtenay Pollock, the young English sculptor who is about due here, is to execute a portrait bust of Mr. P. A. B. Widener during his visit to this country. He may exhibit some of his works here, including a recently completed bust of Mr. Henry J. Duveen.

William B. Van Ingen gave an illustrated talk on Japan at the T Square Club, Philadelphia, on Thursday evening.

## COMING ARTISTIC TABLEAUX.

At the midwinter public meeting of the MacDowell Association at Mendelssohn Hall Tuesday evening, January 28, there will be a series of tableaux entitled "Arrangements from Old Masters," to be posed by John W. Alexander, with accompanying music by Sam Franko and his orchestra. The tableaux, in which will appear the best known and most beautiful of the artists' models in New York, will be Van Eyck's "St. Catherine," Da Vinci's "Portrait of a Princess," Lotto's "Lady with a Fan," Tintoretto's "Old Man," Velasquez's "Portrait of a Man," Van Dyck's "Marie Louise von Tassis," Franz Hals' "Soldier with Standard," Terburg's "Lady Washing Her Hands," Reynolds' "The Sisters," Lawrence's "Two Children," and a decorative panel of Paul Veronese.

## ST. GAUDENS' MEMORIAL.

Daniel C. French, chairman of the special committee appointed by the board of trustees of the Metropolitan Museum to arrange for an exhibition of the works of Augustus St. Gaudens, in co-operation with Mrs. St. Gaudens, has made the following announcement:

It is proposed to open the exhibition of the works of St. Gaudens at the Metropolitan Museum early in March. We are having casts in plaster made of the Farragut statue here, of the figure of the Republic on the Garfield monument in Philadelphia, the Adams Memorial in Washington, and of the standing Lincoln in Lincoln Park, Chicago. We shall also get the cast of the Puritan statue at the Boston Museum.

The commission in charge of the seated statue of Lincoln to be erected in Chicago has granted us permission to exhibit this statue in bronze before it is set up. We are also collecting a large number of the portrait reliefs for which St. Gaudens was so famous. Some of his larger reliefs, like the Robert Louis Stevenson, will also be secured. It is proposed to hold the exhibition in the great entrance hall of the museum.

## ARCHITECTURAL LEAGUE PRIZES.

For the twentieth annual competition for the gold and silver medals in architectural design of the Architectural League at its coming annual exhibition to open February 1, the president's prize, a bronze medal, will be given to a mural painting. The competition is open to members of the league only.

The three annual prizes offered by the league, together with a special prize, as hereinafter explained, will this year be awarded for designs submitted under one and the same program. This year's problem will thus not only present an opportunity for the work of architects, sculptors and mural painters who may choose to compete individually by submitting sketches respectively for the architectural, sculptural or mural portions of the program, but will, it is hoped, induce the submission of complete schemes in which an architect, a sculptor and a mural painter will collaborate in competition for the special prize offered this year for the best solution by such a combined offer.

## ART FORGERY LAW URGED.

The movement started by William Ordway Partridge, the sculptor, to have a law enacted which would make it a penal offense to sell a copy of an old master as an original will be considered and probably indorsed at an early meeting of the Fine Arts Federation. This law will also penalize the forgery of modern paintings.

## SPECIAL ANNOUNCEMENT.

The Art News has become so valuable a medium for information to artists that we have decided to hereafter insert special cards announcing studios to let or sublet, studios or apartments wanted, models applying for posing, or models wanted, etc., in brief any artists' wants or offering, including instruction, classes, etc., at a special rate of 25 cents a line for not less than four lines each insertion, and 15 cents a line for any further number of lines each insertion. We will receive answers to advertisements at this office, under initials if desired, and will forward same.

## AMONG THE ARTISTS.

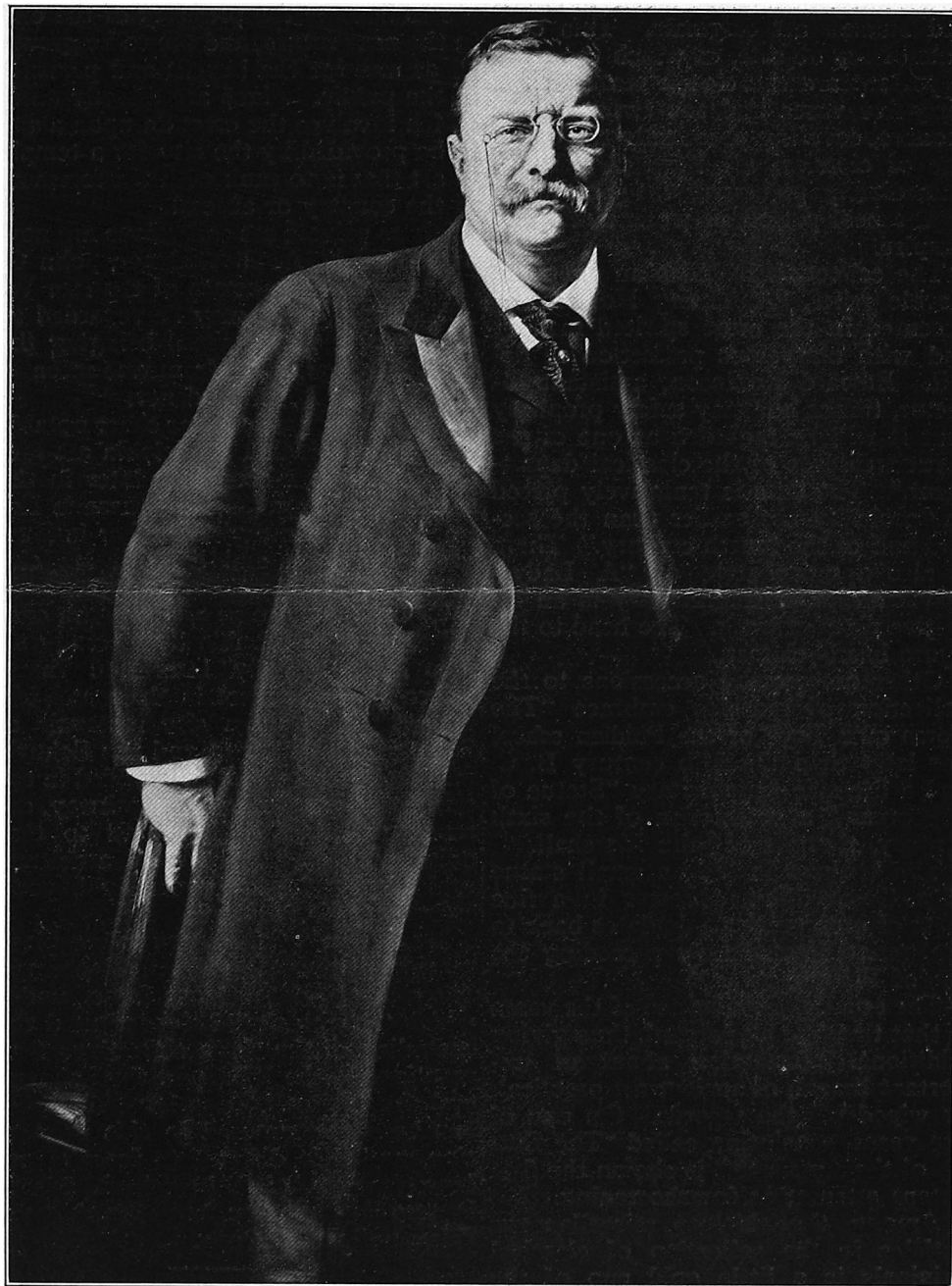
Luis Mora is busy at present in his studio painting a large mural decoration which will be entitled "The Isle of Plenty." It is one of Mr. Mora's strongest compositions both in line and draughtsmanship. The charcoal studies for the various figures are of extreme interest. In Boston is a canvas of Mr. Mora, called "The Greatest Show on Earth," representing Barnum and Bailey's circus in action, a subject treated so often to-day in a light, unsubstantial way. While Mr. Mora's picture is sketchy, one feels the serious failing for construction throughout.

In Lincoln, Nebraska, are several of Mr. Mora's latest works, mainly portraits. Mr. Mora has in his studio many sculptural sketches by his father which are impressive. One especially gives the feeling of the dashy, sure touch Sargent gets in painting.

Mr. Abbott Graves, of Boston, and Kennebunkport, Me., is painting this winter at Camden, S. C. He will devote the winter months to making studies of the beautiful gardens there and will hold an exhibition of his work at Gill's galleries, Boston, early in the spring.

"The Ten American Painters" gave their annual dinner at the Players' Club recently. Following the annual exhibition of "The Ten" at the Montross Gallery in early March, will come a display of one hundred pictures to be contributed, ten each, by the members of the society, at the Pennsylvania Academy. This display may afterward be shown at some of the Western museums.

Duncan Gay, son of the well known artist Edward Gay, and himself an artist, was married to Miss Jennie Coker, daughter of James Lide Coker, on New Year's day at Hartsville, S. C.



PRESIDENT ROOSEVELT

By Adolf Benziger

Now at Knoedler Galleries

E. Irving Couse is engaged in painting a life size portrait of Shappangons, the last chief of the Chippawa Indians. The canvas will measure 40 x 50 feet. It is intended as a gift to a Western museum. While on his way to his summer studio at Taos, New Mexico, last summer, Mr. Couse stopped in Michigan for some days to make studies of the aged chief, who is now 84 years old. The idea of the donor is to have it a picture as well as a portrait, and the composition shows an interesting landscape background. Two of Mr. Couse's pictures have recently been sold, "The Camp Fire" and "An Indian Courtship."

## AUGUSTUS HOEGGER DEAD.

Augustus Hoegger, the artist who was burned January 2 at his residence in Philadelphia trying to save his paintings, valued at \$110,000, died next day at a hospital. He was sixty-two years old, born in Switzerland, came to this country when a youth.

Mr. Hoegger met death in a studio fire and his most famous picture, known as "Verstummt" (Silenced), on which he labored eight years, represents a music conservatory which had been partly destroyed by fire.

Among the pictures destroyed in the fire was a recent work of a "Madonna and Child." Paintings and objects of art valued at \$100,000 were destroyed.

## AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15,  
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY  
INCORPORATED.

JAMES B. TOWNSEND, President and Treasurer,  
1265 Broadway.

M. E. LOUNSBERRY, Secretary,  
1265 Broadway.

Offices: 1265 Broadway, New York.

Telephone. 3610 Madison Square.

EUROPEAN AGENT: F. Neuville, 18 Rue Caill, Paris.

## SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, 225 Fifth Avenue. Also at Brentano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Caill, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

Copies of the "American Art News" can be found in Europe at the following houses:

PARIS.	
Brooklyn Daily Eagle,	53 rue Cambon
Morgan, Harjes & Co.,	31 Boul. Haussmann
American Express Co.,	11 rue Scribe
Cercle Militaire,	49 Avenue de l'Opera
Crédit Lyonnais,	21 Boul. des Capucines
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe et Cie.,	7 Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera
Students' Hotel,	93 Boul. St. Michel
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale

## MR. FRICK'S COLLECTION.

The event of the week, as, indeed, thus far of the season, is the remarkable display of some eighteen masterpieces by early painters and those of the Barbizon school from the collection of Mr. Henry C. Frick at the Union League Club, now in progress. This exhibition is a revelation, not only to New Yorkers, but to the art world everywhere, of the exceeding richness and value of the collection formed by Mr. Frick. The eighteen canvases shown, each a masterpiece of the artist it represents, are, as it were, only a sample of the Frick collection as a whole. He has quietly assembled probably the most notable array of pictures old and modern, owned in America. He has bought judiciously and under good advisement, which, added to his own good taste and judgment, has given him a collection unrivalled in America, and surpassed by few in Europe.

## NEW YEAR BRINGS ACTIVITY.

That the activity in art circles predicted for the New Year has arrived is evidenced by our crowded columns this week. No less than eleven exhibitions in club and dealers galleries in New York are scheduled for the coming week and several, open only for a few days, closed to-day.

## MUSEUMS AS PICTURE DEALERS.

We call attention to a letter in another column from Buffalo, which bears upon our editorial question of last week as to whether a Museum sustained by public funds has the moral right to engage in the business of picture dealing, or should allow its director to do so. We have no part or interest in any controversy that Director Kurtz may have had with any picture dealing firm which has visited Buffalo, and which may feel aggrieved at his actions, but we do reiterate that any interference with outside dealers by a Museum Director is both improper and undignified.

## METROPOLITAN MUSEUM.

The Museum received in December its second annual consignment of Greek and Roman art originals. This consists of 127 objects, of which the most important are the eleven marbles, the forty-five vases and the twenty-seven bronzes, covering practically the entire age of classical art from the decade immediately preceding the Parthenon to the best period of work under the Empire.

The collection includes an exquisite marble relief, "A Young Horseman," executed in the most spirited manner and with marvelous perfection of detail. Edward Robinson, assistant director, thinks he "may safely prophesy that it will be regarded as one of the great treasures of the classical department." The date is tentatively placed as "probably not earlier than the second half of the fourth century." There is also a grave stele of "A Lady," which although fragmentary is an effective piece of work. The head to the figure has been lost.

Other noteworthy accessions to the collection of marbles embrace "The Torso of a Boy" of the Phidian school not later than the fifth century B. C. and a life size fragmentary "Statue of a Woman," a production of the sixth century, the gift of John Marshall.

The bronzes include a small statue of a Greek discus thrower in a fine state of preservation. It dates back to the period immediately preceding the age of Phidias.

The especial significance of the vases is that they are all painted, thus giving additional information about an important branch of ancient art practically wiped off the records. On one of the vases, a painting called "The Battle of the Amazons," is shown the first extant attempt at foreshortening.

Among the thirteen miscellaneous articles in the collection of classical originals is a little gold cup of the Mycenaean period, the only article of its kind that the Museum possesses.

The collections of stained glass, of wood work and of textiles have received important additions, both by purchase and gift, from the collections made by the late Stanford White.

Two pictures recently acquired are a panel example of Lorenzo Costa, the gift of Rodman Wanamaker, and William Edgar Marshall's "Portrait of My Mother." Mr. Marshall died in this city a year ago.

Mr. Roger Fry, who has been transferred from the post of curator of paintings at the Metropolitan Museum to that of European expert, sailed for his London home ten days ago. Mr. Bryson Burroughs will act in his stead at the Museum.

## PHILADELPHIA.

For the year ending December 31 the attendance at the Pennsylvania Academy has reached figures far beyond the attendance of any preceding year in the lifetime of that venerable institution. The exact number of visitors to its various exhibitions was 199,187.

On the last day of the year the steamer *Friesland* brought a large consignment of pictures from Paris for the Academy's one hundred and third annual exhibition, to open January 18. The exhibition promises to be the most important showing of current American art ever held in this country. Each year the Academy widens the field from which it draws pictures. For this coming exhibition juries of selection have met in Paris, Boston, New York, Chicago, Indianapolis and St. Louis, and the final meeting of the jury of selection was held here January 4.

Three great private art collections are to become the property of the city in the near future, and are to be grouped as one for the benefit and pleasure of the public. Plans are already afoot which involves the erection upon a site to be provided by the city for a temple of art that is to rank with the foremost of the country or abroad.

These private art collections are now owned by P. A. B. Widener, John G. Johnson and the estate of the late W. L. Elkins. What may be regarded as the decisive step toward bringing the project into practical form was recently taken by P. A. B. Widener.

There are three or four other notable collections which Philadelphia art lovers hope to see sooner or later in the same depository. One of these is Edward T. Stotesbury's, another is Burgess Warren's, and a third is John Wanamaker's.

The site for a new art museum considered most desirable by virtually all who have actively interested themselves in the project is the small hill now occupied by a city reservoir at Spring Garden Street and the Schuylkill River, which will be included in the terminal plaza of the new parkway, extending from the City Hall to that point. The possibilities of architectural display here are simply beyond estimate, it is declared.

Many conferences have taken place recently between Messrs. Widener and Johnson as to the legal forms under which the city shall be constituted the custodian of the three collections first mentioned—the Widener, the Johnson and the Elkins. Some legal difficulty has been encountered in this connection, and it is difficult to foresee just how or when it will be solved. There is reason to suppose, however, that the delay will not be long.

## JOSEPH DUVEEN TALKS.

Mr. Joseph Duveen, of Duveen Brothers, arrived last week on the Lusitania. He is to spend five weeks here comparing the Rembrandts in American private collections with those in Paris, St. Petersburg, London and Berlin.

He discussed at some length with a New York Times reporter a campaign he is waging to compel the Louvre authorities to clean every picture in the vast gallery.

"While it is well to protect paintings from the experiments of 'restorers,'" he said, "in these days of scientific cleaning there is no reason for conserving dust as if it were a valuable adjunct to a work of art."

"We decided to keep the pictures and objects of art in Mr. Kann's house in the Avenue d'Jéna. Knowing the care that had been bestowed on their effective

arrangement, we felt that leaving them there would give an opportunity of seeing the collection intact, and we stipulated that not until the beginning of December should any purchase be removed.

"The result of this was that for nearly four months well-known collectors and connoisseurs in the art world visited the house and viewed the collection displayed to the most artistic advantage. In this time I was engaged almost daily in the house, and was constantly noting fresh points of the exhibit which excited my admiration.

"From the beginning I had noticed the fine condition of the canvases, the absence of any 'spurious' retouching, and, more important still, the absence of dust and dirt. Not only was Mr. Kann lavish and took great pains in acquiring the masterpieces remaining outside of the great national collections, but he saw to it that every painting which graced his collection was kept in the best possible condition. He regarded himself as their custodian in his life and he was faithful to his trust. His galleries were kept scrupulously clean, and all the dust surface removed from his pictures, and he kept a careful watch over the temperature of the galleries, and so they were always in good condition and in an air not too hot or too dry.

"The greatest care was employed in choosing the various frames which confined his canvases, and as a result picture and frame seemed to unite in scheme and harmony of idea. Nothing was left to chance. Yet the perfection of state and arrangement was not clamorous."

Mr. Duveen told of the decision he formed to visit the Louvre and compare the Kann Rembrandts with the master's works there, and the disappointment which met him when viewing the celebrated French collection. He declared that when he went there he forgot that he was going with his mind full of the beauties of the collection his firm had acquired.

"I walked through the rooms," he continued, "and received shock after shock. The pictures appeared dusty and gloomy. In some, the dust had settled so that the sky which the painter intended to be a blue became a dirty green.

"The reason for this state of affairs became apparent. The pictures wanted their faces washed. Seeing them every day, the custodians had not noticed the slowly accumulating veneer of dust and dirt developing into an obscuring veil. In some cases the condition is so bad that I fear the varnish has gone and that the dust is the coating. I put my finger to some and it came away coated with dirt.

"In fog-covered London the authorities of the British National Gallery are on the alert to surface clean of cover with glass the treasures in their care. In Paris the Louvre officials, where the air is clear, do not have such conditions to combat, but a little dust every day for years has produced an effect to which they have apparently been blind. It is not necessary to specify the pictures in detail. Let a visitor glance at the works of the Venetian and Dutch schools in the Louvre and he will see for himself.

"The French press has taken the matter up and the authorities are beginning to take notice. A Louvre with a shining face is a consummation devoutly to be wished."

## KEEP AWAY FROM BUFFALO.

Editor American Art News.  
Dear Sir:—I note your editorial, "Should Museums Deal in Pictures," in your last issue, and am in hearty accord with the sentiments therein expressed. A recent occurrence here proves your point, it seems to me. The Holland Art Galleries of New York, brought here and exhibited for sale at a leading art store, a collection of pictures which they stated was valued at \$200,000, and were the property of certain New York collectors, who had met with reverses, but who did not wish to offer them in New York, owing to the canvases being well known from frequent appearances in exhibitions. Although they disposed of a number of paintings, whose authenticity they guaranteed, they state that Director Charles M. Kurtz, under cover, attacked the validity of some of the pictures offered, and injured their business. Of this I know not, but if Director Kurtz did interfere with the business of a private concern and is selling pictures to the citizens of Buffalo out of the Albright Gallery, a public institution, supported by the money of the citizens of Buffalo, at the same time, it seems to me he is acting, to say the least, unwisely. I wonder if the trustees of the Albright Gallery stand for this sort of thing? Is it not a warning to all dealers or owners of pictures who may wish to visit Buffalo to keep away? Director Kurtz is waving the red flag. Yours very truly,

FAIR PLAY.

Buffalo, N. Y., January 7, 1908.



## LONDON LETTER.

London, December 31, 1907.

Christmas week is a dead season for art news, but with the New York a number of interesting exhibitions will open. That of the International Society will open January 7, and among the foreign artists to be strongly represented are Mm. Bernard, Blance, Bodini and de la Gandara, in addition to M. Rodin, president of the society. This exhibition, in which non-members will be represented, will remain open at the New Gallery for five or six weeks, when it will be succeeded by an exhibition of pictures of "Fair Women" by members of the society.

An election of associates of the Royal Society of Painters in Water Colors will be held February 13.

The receiving days for the annual art exhibition at the Leeds City Gallery are January 23 and 24. Artists should note that this is one of the best selling of provincial exhibitions, the average for the past three years being £1,050 6s. 4d.

The annual exhibition of the Royal Hibernian Academy will open at Dublin February 3.

During the holidays a number of people have visited the Royal United Service Museum in Whitehall to see the recently restored Rubens ceilings. It is not generally known that a part of one of the two long panels is not by Rubens. When the ceilings were lately taken down it was found that the figure of Bacchus, holding a torch and riding on a ram, in the center of the long panel on the east side of the Banqueting House, was painted on a separate piece of canvas by a different hand. Experts have decided that the original figure was destroyed, probably by a fall, about the middle of the eighteenth century, and that the present Bacchus dates from Cipriani's restoration in 1785. There is a noticeable difference of color between the Bacchus and the other nude figures in the same panel.

Owing to the recent death of Lord Battersea, better known as the Liberal "whip," Mr. Cyril Flower, a portion of his important picture collection is likely to come into the market. During his lifetime Lord Battersea sold his fine Whistler, "The Golden Screen," to Mr. Freer, of Detroit, but among the modern masterpieces still in his collection is Burne-Jones's famous work, "The Golden Stairs."

An exhibition of sunny landscapes of Venice and Spain by Mr. Marcel Cogniet, the distinguished Parisian artist, has had decided success at the Bruton Galleries.

The private view of the winter exhibition of the Royal Academy which attracted a large concourse, says the London correspondent of the New York Tribune by cable, took place Jan. 4. It is an interesting show of old masters, happily varied in scope. The best feature is the collection of thirty Hogarths, of which many are exhibited for the first time. The Duke of Richmond's family portrait of Charles I., by Vandyke, has the place of honor in the largest gallery, and there are works of high quality by Murillo, Titian, Rembrandt, Tintoretto and Rubens, with a splendid array of Romneys, Gainsboroughs, Reynolds and Crome.

Eighteen of Hook's marines and interiors make a fine show, and eight pictures from the Kann collection are exhibited among the Italian and Flemish primitives and Dutch works. Among these are a triptych by Gerard David, a dramatic "Adoration of the

Magi," by Quentin Matsys; a good Ruysdael, a brilliant Paul Potter and a strong portrait by Fragonard. The most beautiful work among the primitives is a large Botticelli, a Virgin and Child and St. John, lent by Fairfax Murray.

About two hundred and fifty pictures are contributed from the private collections of the Dukes of Devonshire, Wellington and Newcastle, Lords Lansdowne and Jersey, Major Holford and many others. Humphrey Ward singles out for admiring comment the Dorchester House Holbein portrait of the first Lord de la Warr, attributed to William Stretes. Other critics make much of a strong portrait of Michael Angelo by an unknown painter.

## NEW ART FORGERIES.

A special cable to the New York Times from London says: Art circles are discussing with much interest the report that several picture dealers engaged in the traffic of bogus works, bearing the forged signature of well-known modern painters have been arrested in Munich. Certain experts, who are always ready to chuckle over the alleged trade and ready sale of fake pictures in New York, seem to be having much amusement over the belief that the members of the band just captured derived most of their income from credulous and easily victimized American enthusiasts.

## ITALY TO PRESERVE ART.

An Associated Press cable from Rome says: Italy, as well as Spain, has been accused by the itinerant foreign art critics of allowing her artistic monuments to go to ruin. But Italy is about to retrieve herself. Signor Rava, the Minister of Public Instruction and of the Fine Arts, has just made a statement before the Commission of Fine Arts to the effect that the Ministry now has at its disposal a fund of \$1,000,000 for the purchase of works of art and a grant of \$50,000 a year for the purpose of making restorations and preserving works of art threatened with demolition.

He also stated that legislation would also be laid before the Chamber to dispose of the legal difficulties which beset the preservation of monuments and any other objects of artistic value, to which preservation his Ministry had already contributed by grants of money to municipalities, ecclesiastical communities, and other corporations. He especially instanced the case of St. Mark's, in Venice, for which Parliament would be asked to grant a considerable sum in aid of that already promised by the Venetian municipality. Other arrangements were being made with the same municipality for the repair of the Abbey of San Gregorio, and with the municipality of Ravenna for the preservation of the famous cloisters of San Vitale and Santa Maria in Porto, while the Palazzo Ducale of Gubbio would also be restored and converted into a museum.

In the matter of archaeology, continued Signor Rava, Parliament had voted means for buying and isolating the area occupied by the Baths of Diocletian. The Ministry was fully prepared to buy any statues or other objects of sufficient value which were discovered in excavation. The purchase of the statue found at Anzio was only delayed by the legal question as to the actual owner. Preliminary studies, he went on to say, were being made for excavations at Herculaneum, and funds had been granted to the Syracuse branch for excavations in Sicily.

## PARIS LETTER.

Paris, December 31, 1907.

Prince Alexander of Wagram, as everyone remembers, established, about a year ago in partnership with Messrs. Bernheim, Jr., and under the style of Bernheim, Jr., & Co., a commercial company with the object of dealing in paintings and works of art. The capital was \$1,200,000.

Soon after, Prince Alexander brought against his partners an action, in which he asserted that Messrs. Bernheim had deluded him by bringing into the firm, as their share, an overestimated stock of pictures and by announcing exaggerated profits.

An exhaustive inquiry was instituted accordingly by the magistrate. Messrs. Bernheim's books for the last ten years were subjected to a careful examination, while all their pictures were surveyed and appraised by Mr. Mallet, the well-known expert, assisted by such authorities as Messrs. Edouard Dailly and Poilpot.

Now, according to the experts' conclusions, the magistrate has decided there is no cause for prosecution and dismissed the case. The experts' report states that Messrs. Bernheim's stock is worth rather more than the amount for which it stood on the deed. As for the profits, they were clearly in excess of what was announced.

On the other hand, the authenticity of the fifteen hundred paintings, the property of Messrs. Bernheim, is stated as absolutely above suspicion.

The remarkable collection of ancient coins, some of which were reproduced in the ART NEWS of Dec. 14, has just been disposed of. The capital piece of the lot, a silver coin of Thermae Himerense (a colony of Carthage), but of Grecian work, was sold for \$3,200 to Mr. Hirsh, of Munich. A tetradrachme of Syracuse fetched \$620, and a magnificent silver coin of Naxos, representing Dionysos on one side and Silene on the other, reached \$186.

On the same day an exceptionally fine selection of ancient engravings and mezzotints came under the hammer. Among them, two compositions by Peter Simon, after Dowman and one Janinet, were really remarkable.

Everything is, of course, quiet at this end of the year. There is a charming little exhibition now on, that of some of Jules Cheret's works. This artist has devoted his talent to the composition of posters, which for the first time were raised at his hand to the dignity of true works of art. The twelve panels now exhibited are all delightful. A "Lady Angler" is a marvel of freshness and grace and is especially worth noticing.

Nearly all the Rembrandts of the Kann collection have been disposed of. Mr. Kleinberger has just secured two, the "St. Mathew's Head" and the "Aged Woman's" portrait. These two masterpieces are now on view at the Kleinberger gallery, and, together with some new purchases, the Terburg of the Rikoff collection, a magnificent portrait of a Dutch "Bürgermeisterin," by Franz Hals; a "German Nobleman" of Lucas Cranach and the "Dutch Farm," by Cuyp, form a display which has no equal here, for the time at least.

The International Art Union is holding an exhibition at the Students' Club in the Boulevard St. Michel of pictures, sculptures and objects of art which were sent in to compete for the purchase prize, worth \$100, which is offered for the best work in any medium. More than one hundred artistic efforts were sent in and hung, and the jury, consisting of two French and two American artists, awarded the prize to

Miss Anno Estelle Rice, an American girl, for her picture entitled, "Shrimping," a pretty little impression of figures on the seashore.

## SALON OF THE REJECTED.

A special cable to the New York Times from Paris says: A group of well-known Parisian artists, not altogether satisfied with the decisions of the committees who preside at the annual salons, is now organizing one of the most novel exhibitions ever held here. This will be called "The Salon of Slighted Celebrities," and will include pictures by Millet, Rousseau, Daubigny and other great artists, who in life had their pictures repeatedly refused by the managers of the official exhibitions.

## LOST CANOVA GROUP FOUND.

Letters from Rome dated December 27 say all artistic Rome will flock to the National Gallery for Antique Arts in the Palazzo Corsini next week, where the famous lost heroic group of Canova, "Hercules Throwing Lichas Into the Sea," will be placed on exhibition in what, all good Romans hope, is its permanent abode. For nearly a century this masterpiece by the sculptor, who revived in his art the colossal conception of superhuman form, energy and action, had remained completely hidden from public view in a dismal and forbidden niche in the Palazzo Torlonia—so effectually, indeed, that few knew of its presence—and it was only when the site of the palace was needed for the great monument to King Victor Emmanuel II. that its actual existence was convincingly demonstrated.

The authentic story of this gigantic group is one of the most romantic to be found in the chronicles of modern Italian art.

## WASHINGTON.

A special exhibition of pictures by Edmund C. Tarbell opened in the Corcoran Gallery on Wednesday and will continue through January 29.

A group of paintings by John LaFarge is hung now to the right of the main entrance in the V. G. Fischer Galleries. Several are Samoan scenes, painted in 1890 or 1891, when Mr. LaFarge paid a prolonged visit to Hawaii, but one is a copy of Rembrandt's "Christ and the Disciples at Emmaus," made in the Royal Gallery of Copenhagen in 1856, and another is a grotesque "Floating Head," done under Japanese influence. These pictures were recently displayed in the Macbeth Galleries, New York, and were then noticed in the ART NEWS.

Four portraits of eminent persons painted by Ernest Moore of England are now on exhibition in the assembly hall of the Cosmos Club. They represent the Duke of Norfolk, the Rt. Hon. Stuart-Wortley, Sir John Millais' son-in-law, the late Sir Henry Irving, and Hon. James Bryce, the British ambassador.

The exhibition of paintings made in Egypt, Italy and Japan by Joseph Lindon Smith, now open in the hemicycle of the Corcoran Gallery, continues this week. Of chief interest in this exhibition are the reproductions in color through the medium of oils and water color of works of art of ancient Egypt.

The Corcoran School of Art reopened Monday, and that afternoon an "Art Talk" was given by James Henry Moser, president of the Washington Water Color Club, one of the members of the faculty.

## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Astor Library.**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.

**Bauer-Folsom Galleries.**—Paintings by Max Weyl to January 25.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Cottier Galleries.**—Watercolors by French, Dutch and American artists. Also nine representative canvases by Albert P. Ryder.

**Durand-Ruel Galleries.**—Paintings by Henry Moret to January 25.

**Fishel, Adler & Schwartz Galleries.**—Paintings by Eugene Paul Ullman to January 18.

**Knoedler Galleries.**—Portraits by A. Muller-Ury, January 13-25.

**Lenox Library.**—Etchings by Jacquemart and wood engravings by Prunaire.

**Lotos Club.**—Paintings by artist members.

**Macbeth Galleries.**—Paintings by Jerome Myers to January 20.

**Metropolitan Museum.**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

**Montross Galleries.**—Paintings by Willard Metcalf to January 18.

**National Arts Club.**—Contemporary Art to January 25.

**Noé Galleries.**—Recent water colors by F. Hopkinson Smith to January 18.

**Oehme Galleries.**—Paintings by Charles P. Gruppé to February 8.

**Photo-Secession Galleries.**—August Rodin's drawings to January 28.

**Tooth Gallery.**—Etchings by E. M. Synge.

**Union League Club.**—Old masters from Mr. Henry C. Frick's collection.

## SALES.

New York.

**Fifth Avenue Art Galleries.**—Oriental art objects owned by James T. Raymond, President of Vantine Co., January 15, 16, at 8.30 P. M., and January 15, 16, 17, 18, at 2.30 P. M.

## EXHIBITIONS NOW ON.

Fifty-nine oils, and six proof engravings on wood by Henry Wolf make up the annual exhibition of artist members of the Lotos Club this year. The display is so large that the pictures fill the walls of the large gallery and the two parlors. Unusual interest attaches to the exhibition, as it is the last to be made in the old clubhouse, and every artist endeavored to send a characteristic and representative example. The result is a display of more than ordinary interest and merit.

The Club's Art Committee doubtless found it a difficult task to hang harmoniously so many pictures from painters of such varying techniques and choice of subjects as those who constitute the Club's artist membership. They surmounted difficulties, on the whole, with success, but there are necessarily some queer juxtapositions of colors and motifs.

Of the portraits shown the strongest and most satisfactory is that of Mr. Ben-

jamin Guggenheim by Alphonse Jongers, a thoroughly good work strongly modelled, and true in color. J. M. Flagg's "Portrait of Mr. John Wolcott Adams" has good characterization, and there are truthfulness to likeness and charm in A. Muller-Ury's portrait of Mlle. Cavalieri.

Among the landscapists, Ben Foster with a tender and true "Birch clad Hills," George H. Bogert with a stippled rich colored "Moonrise," W. Gedney Bunce with a characteristic "Venetian Afterglow," Bruce Crane, L. P. Dessar, C. Melville Dewey, Evergood, Blashki, Charles Warren Eaton, Edward Gay, P. W. Kost, Charles F. Naegele (one doesn't often find this strong colorist among the landscapists), Leonard Ochtmann, William S. Robinson, Henry W. Ranger, R. M. Shurtleff, George H. Smillie, Allen B. Talcott, Jules Turcas, R. W. Van Boskerck, F. Ballard Williams, A. T. Van Laer, and Cullen Yates, are best represented.

There are strong and representative marines by Howard Russell Butler, Carlton T. Chapman, Paul Dougherty, Arthur Hoeber, De Witt Parshall, Henry B. Snell and F. K. M. Rehn, and some good figure canvases by Carroll Beckwith, W. Verplanck Birney, Irving E. Couse, H. L. Hildebrandt, Louis Loeb, J. Campbell Phillips, and Irving R. Wiles.

Interest in life, sympathy with the joys and sorrows of the people, a knowledge of the moods of childhood and an individual point of view, combine to make the exhibition of paintings by Jerome Myers at the Macbeth Gallery, 450 Fifth Avenue, one of unusual interest. The pictures are well composed, and in some few instances the color is harmonious. On the other hand the color is at times crude or muddy and occasionally the figures are out of proportion—these are points, however, that are overlooked in the deep feelings that are touched by Mr. Myers' work. How well he has expressed the many personalities of the individuals forming the mass gathered in "A Summer Night, Madison Square," how well composed, both in line and color, is the "School Doorway," around which are clustered mothers and children. Each picture is of value, but to see the true artist notice the drawings which show his power to grasp the salient points of a scene and express them in the simplest but most convincing way.

F. Hopkinson Smith is showing at the Noé Galleries, 471 Fifth Avenue, a group of thirty-four water colors that testify to his characteristic industry during his travels the past season. There are interesting architectural studies of the Acropolis at Athens. Of the many Venetian scenes the most atmospheric is "Morning—San Marco," but the much painted "Bridge of Sighs" lacks the mystery and human sympathy that might redeem it from the commonplace. "Breakfast at the Inn," a Normandy scene, with its glow of color and profusion of flowers, is typical of the locale.

A special exhibition of contemporary art, which opened at the National Arts Club last Saturday, will continue there through January 25. It consists of 65 oils, including groups of six examples of Leon Dabo, two of Scott Dabo, five of Edward Steichen, eight of George Luks, three of William J. Glackens, four of John Sloan, two of Robert Henri, two of Mary Cassatt, two of Rockwell Kent, three of Eugene Higgins, and one to two each of Whistler, Twachtman, Van Perrine, Childe Hassam, H. O. Tanner, Robert Mygatt, Charlotte B. Coman, Irving Wiles, Gustave Cimiotti, Colin Campbell Cooper, William Sartain, William M. Chase, Paul Cornoyer and

Homer Boss. There are in addition twenty-five of sculpture by Carl Haag, Zolney, Solon Borglum, Albert Humphreys, Louis Potter, H. A. MacNeil, A. St. L. Eberle, Eli Harvey, Arthur Putnam and Chester Beach, 32 prints and photographs by E. J. Steichen, Frank Eugene, Gertrude Kasebier and others, and 35 etchings and drawings by John Sloan, Joseph Pennell, Mary Cassatt, C. M. Platt, Sensenev and Pamela Coleman Smith.

This list reads like a profile chart of a stock market panic—but those who follow art life and movement in New York can tell from it at a glance the interest and importance of the display. One may indeed, ask what such painters as Mrs. Coman, W. S. Sartain, Cooper, Hassam and even Cornoyer and Chase are doing in this gallery of young and older men who delight not in high color keys and joyous color, but who follow in their figure work the apostleship of Manet, and who revel in the depiction of sombre subjects with lamp black and bitumen. It is a pleasure to see again the soft and delicate tonal studies of Leon and Scott Dabo, the strong full aired and healthy coast scenes of Rockwell Kent, Steichen's tone pictures, Robert Henri's vile character studies "Billy Gee," and "Lady in Black," and George Luks' six splendid studies of slum children. Eugene Higgins' work is too morbid, despite its technical excellence for our clear winter skies and airs. There is tenderness in Robert Mygatt's landscapes, and, of course, sunlight and joyousness in Childe Hassam's two examples. Good also is Ernest Lawson's "Morningside Heights" and strong and convincing William Glackens' "Portrait of Mr. Fitzgerald," and Homer Boss's "Girl with the Fan," the best figure work shown.

The exhibition, in its story of modern tendencies in the development of art interest in New York is most important.

At the Fishel, Adler & Schwartz Galleries, No. 313 Fifth Avenue, there are now on exhibition, to remain through January 18, thirty-eight portraits and landscapes, coast scenes and marines by Eugene Paul Ullman, and also some bronze statuettes, medallions and plaques by Dr. R. Tait McKenzie, professor of Physical Culture at the University of Pennsylvania.

Eugene Ullman is a pupil of William M. Chase and his strong and well painted portrait of his master at the Pennsylvania Academy exhibition two years ago is well remembered. This portrait, indeed, served to introduce the young Philadelphia painter to many New Yorkers who had not previously known his work. He paints in a low color key, and from a subdued palette, and his merits are correct and virile drawing, rich if subdued color, and admirable expression. He is an interpreter of character, is Mr. Ullman, and he portrays the men and women he sees with truth and skill. Perhaps his best works now shown are his full length seated portrait of Mrs. Eugene Ullman, a clever work, the details exceptionally well done, the full length seated portrait of Mrs. Fisher, which won the Temple gold medal in Philadelphia in 1906, the two full-length portraits of the artist's mother and father, and the charmingly decorative one of the Japanese actress, Mme. Hanako. Well done also is the "Woman Before a Mirror," on which he was elected an associate of the Paris Beaux Arts.

Mr. Ullman's landscape work still has more of promise than fulfillment, to judge from what he now shows. It is pitched in a high key and has good color, light and air.

Dr. McKenzie is evidently a trained anatomist, and his sculptures evidence long and careful study and rare appreciation. Especially good are his "Sprinter," "College Athlete" and "Supple-

juggler." Of his portrait medallions the best is that of the late Dr. William Henry Drummond, the poet of the Canadian Habitant.

At the Pratt Art Club, 296 Lafayette Avenue, Brooklyn, an exhibition of photographs by Alice Boughton, Walter Aikman and illuminations by Hugh and Margaret Eaton will be open throughout January, all day and evening.

An exhibition of paintings by Max Weyl, the veteran Washington landscapist, opened on Monday at a Fifth Avenue Gallery, and will remain there through January 22. The same pictures are shown as at the Corcoran Gallery, in Washington last month, at which time a notice of the display was published in the ART NEWS of December 7, accompanied by a portrait of Mr. Weyl. His work is well known to American art lovers and has much strength and sympathy with nature.

Sixteen landscapes by Charles P. Gruppe, who has resided and painted in Holland for some years past, are on exhibition at the Oehme Galleries, No. 320-322 Fifth Avenue for a month. It is only natural that residence in the low countries and artistic appreciation and sympathy should have led to unconscious influencing of Mr. Gruppe's work at times by such masters as Josef Israels, Mauve and Willem and Jacob Maris, but this influence is of good, and where discernible lends added charm to the artist's canvases. His subjects are self chosen, and it is not to be understood that he is by any means a copyist. On the contrary, a man who can strike such strong and original notes as does Mr. Gruppe in his "November Day at The Hague" with its lovely feeling and sentiment, in the "Ploughing," the "Return from the Field," and "Voorburg" must be carefully studied and followed. This is good healthy painting and painting that fascinates while it educates and improves the student. The exhibition is one of rare merit and charm.

Adolf Benziger, whose recent full-length standing portrait of President Roosevelt in characteristic pose is reproduced on another page, has 11 portraits on view in the upper gallery at Knoedler's, No. 355 Fifth Avenue. The artist is a pupil of Bonnat, whose influence is seen in the painting of the head in the full-length standing portrait of President Forrer of Switzerland, the best canvas shown. Among other portraits are the well-known one of President McKinley, one of Mr. Fayette Brown, another of Gen. Wood, and an oval double portrait of two children, Miss and Master Hoster, which has good expression and shows sympathy with childhood. Mr. Benziger has a certain strength, but is not an inspired portraitist.

## SYMPHER SALE SUCCESSFUL.

The sale of artistic and antique objects of the Sypher collection, in the Fifth Avenue Art Galleries, by James P. Silo, ended January 4 with total receipts of \$74,991.50. The receipts January 4 were \$48,784.50.

J. W. Walker gave the highest price of the sale, \$4,050, in the afternoon for a Beauvais tapestry panel, "The Hunting Party."

Other purchasers were J. A. Barriett, Mrs. J. Steiner, Mrs. George Tibbetts, Philip Morris, J. E. Flagler, Captain H. de La Mar, Alexander Pope, G. T. Rafferty, George Winters and G. P. Sheldon.

Miss Mortlock, the English artist, has just finished an admirable portrait of that pretty American, Mrs. Hatmaker, formerly Mrs. Capt. de la Mar.



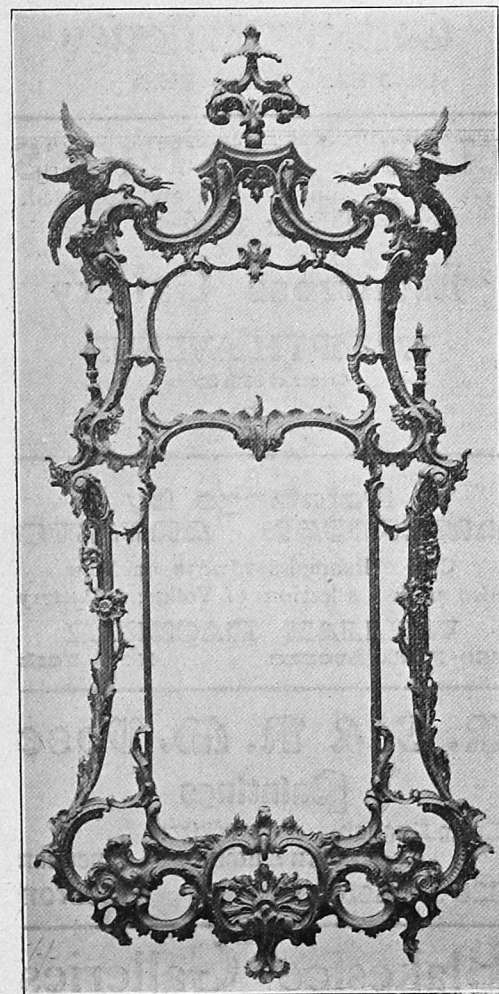
## WITH THE DEALERS.

The New Year has brought a renewal of activity in art circles after the usual holiday lull, and no less than nine "one man" shows opened this week at the Dealers Galleries, with more to come next week. The feeling in the trade is distinctly better the past fortnight, and there have been several important private sales of pictures and art objects.

Etchings by E. M. Synge, whose work excited quite a furore among lovers of black and white in London when shown at the Connell Galleries in old Bond Street last season, are now on view at the Tooth Galleries, No. 299 Fifth Avenue. They will be noticed next week.

A cabinet size landscape by Constable, a "View on the Thames," of his middle period, has lately been placed on view at the Scott and Fowles Galleries, No. 295 Fifth Avenue. This little canvas has all of the painter's characteristic strength and is remarkably clear aired and full of color quality and outdoor feeling. It will greatly please lovers of the early English master.

Paintings by Henry Moret will be placed on exhibition at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, to-day, to remain there through January 25.

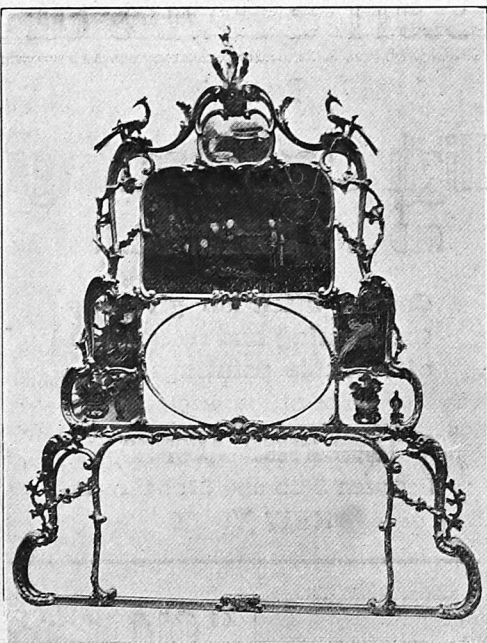


CARVED AND GILT CHIPPENDALE MIRROR  
Signed  
At Charles Galleries

An exhibition of portraits by old masters of the English, Dutch, French, Spanish and Italian schools, will open, probably, on January 18, at the Ehrich Galleries, No. 465 Fifth Avenue.

The exhibition of modern Dutch, English, French and American water colors, and of pictures by Albert P. Ryder, which has attracted many visitors to the Cottier Galleries, No. 3 East Fortieth Street, will remain open for the present.

The new galleries of William Clausen, at No. 7 East Thirty-fifth Street,



GILT MIRROR WITH PAINTING ON GLASS  
New at Charles Galleries

are nearly arranged and present an attractive appearance.

Recent and finishing touches to the new Bonaventure Galleries, No. 5 East Thirty-fifth Street, have made them the most artistic and daintiest of their kind in the city. So tastefully and well have they been arranged as to give the effect and atmosphere of beautifully and luxuriously furnished libraries and boudoirs in some artistic private house. Vitrines filled with the daintiest of bibelots, rare old miniatures, choice pieces of Saxe and Dresden and old bookcases of rare woods, filled with books in old and modern artistic bindings line the walls, and are placed here and there around the rooms, while from the walls look down decorative early French and English portraits, and rich old mezzotints and engravings. The galleries are the loved haunts of amateurs and collectors of the old and rare.

A new importation of old Flemish and Italian renaissance tapestries and of Hispano-Moresque plaques, have been received at the Kelekian Galleries, No. 275 Fifth Avenue.

Among recent and especially good reproductions of pictures in the Metropolitan Museum, at the Detroit Publishing Co.'s Galleries, No. 234 Fifth Avenue, are those of Hobbema's "Water Mill," Nicolas Maes' "Duchesse," and "Irving Wiles' "Portrait of My Daughter."

There will be placed on exhibition on Monday at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, the collection of Oriental art objects formed by Mr. James I. Raymond, president of the Vantine Company. These will be sold at auction in the galleries by Mr. James P. Silo on the afternoons of Wednesday, Thursday, Friday and Saturday next, and on Wednesday and Thursday evenings.

Mr. A. J. Sulley, of Sulley & Co., London, and Mr. D. J. Carstairs, of Knoedler & Co., in charge of the London house of that firm, arrived last week on the Lusitania.

The last mails from London bring the formal announcement of the taking over by Mr. Eugene Cremetti of the old and well known house in the Haymarket of Thomas McLean & Co. This important transfer has long been rumored and was hinted at in the Art News last September.

Among recent importations at the Canessa Galleries, No. 479 Fifth Avenue, is an unusually select lot of Greek and Roman coins. This lot is one of the most important in the large and varied collection of coins and antiques in these attractive galleries.

## ARTISTS' CARDS.

ART STUDENTS' HOME, 4 and 5 Brunswick Square, W. C., London, Eng., established 1879. For ladies studying art, science and music. For particulars apply to A. R., care American Art News office.

OIL PAINTINGS for Sale.—Artist would dispose of unframed paintings at moderate prices. Would suit fine art dealers. Address J., care American Art News office.

SCULPTURE.—Young Artist desires to find high-class works in portraiture, etc. Also gives private lessons in modelling; quick method. Further information address P. R., care American Art News office.

STUDIO TO SUBLET for remainder of season, say to May 1. Large, good north light. Accessible locality. F., care American Art News office.

ANNOUNCEMENT.—Vacancies due to illness in class of Water Color painting under instruction noted well-known artist R. H., care American Art News office.

## NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

No. 200 West 23d Street - - - New York

New building 160 Lexington Ave. Cor. 30th Street open about January 1st.

ALPHONSE MUCHA in Advanced Design also Life Class

Silk and Wall Paper Designing, Historic Ornament, Architecture, Antique and Costume Classes  
HELEN LOOMIS, Secretary

## THE NEW YORK SCHOOL OF ART (Chase School)

2237-2239 BROADWAY  
Corner of 80th Street New York City

WINTER TERM  
SEPTEMBER 9, 1917, TO JUNE 1, 1918.

Comprehensive Courses in the Fine and Applied Arts.  
Daily Classes in Life, Portrait, Still Life, Illustration, Composition, Design, Interior Decoration, Normal Art and the Handicrafts.

Among the Instructors are:  
Clifford Carleton, Kenneth Hayes Miller,  
Douglas John Connah, Lawton Parker,  
Robert Henri, Frank Alvah Parsons.

For Circular and Particulars Address  
SUSAN F. BISSELL, Secretary

In order to have the

## STANDARD QUALITY

insist upon getting always

F. W. DEVOE & CO.'S  
OIL & WATER COLORS

A full line of other

## ARTISTS' MATERIALS

Manufactured by the Largest Dealers in the World

F. W. DEVOE & C. T. RAYNOLDS CO.

and for sale by all retailers  
throughout the United States and Canada

WINSOR & NEWTON'S  
(Limited)

## Artists Materials

## Prepared Ivories for Miniature Painting

Nos.	Inches.	Each.
00	1 7/16 by 1 11/16	\$0.35
0	2 by 1 5/8	.45
1	2 3/8 by 1 7/8	.55
2	2 1/2 by 2	.65
3	2 3/4 by 2 1/4	.90
4	3 by 2 1/2	1.25
5	3 1/4 by 2 3/4	1.50
6	3 3/8 by 2 7/8	1.80
7	3 1/2 by 3	2.20
8	4 1/4 by 3 1/4	2.50
9	4 1/2 by 3 3/8	3.00
10	5 by 4	4.00
11	5 1/4 by 4 1/4	6.00
12	6 by 4 5/8	7.00

Special quotations for larger sizes and for mounted Ivories. Oval Ivories cut to Order.

NEW YORK OFFICE 298 BROADWAY

J. A. MUNKELT, Manager

## PAINTINGS WANTED

A gentleman wishing to form a collection of important examples of the Barbizon School—especially of Millet, Corot, Diaz, Dupre, Rousseau, Troyon, etc., offers immediate payment or cash inducement for above mentioned examples. For further particulars,

Address COLLECTOR,  
care of American Art News.

A RARE COLLECTION OF  
MODERN PAINTINGS

From the Estate of a Noted Amateur  
SOLD PREFERABLY EN BLOC.

Barbizon and other French Schools  
Address, EXECUTOR  
Room 412 1265 Broadway

## CHARLES CHIANTELLI

EXPERT RESTORER OF VALUABLE PAINTINGS

715 Madison Avenue New York

Relining paintings and removing  
blisters from panels a specialty

References from the well-known artists WILHELM  
FUNK, ROBERT HENRI, AUGUST POLLAK  
of VIENNA.

Other references given on request.

BONAVENTURE'S  
GALLERIES

HIGH CLASS PAINTINGS  
WORKS OF ART RARE BOOKS

FIVE EAST THIRTY-FIFTH STREET

Opposite Altman's



## D. K. KELEKIAN

275 Fifth Avenue  
NEW YORK

Opposite Holland House

## Rare Rugs,

Potteries, Textiles, Jewels, Etc.

2 Place Vendome, Paris

## E. Gimpel &amp; Wildenstein

High Class  
Old Paintings

PARIS NEW YORK

57 Rue La Boetie 509 Fifth Ave.

JAMES P.  
SILO  
Auctioneer



546  
Fifth  
Avenue

Fifth Avenue  
Art Galleries

Important Sales  
of Art Objects



## Galerie Kleinberger

9 Rue de l'Echelle

PARIS



Ancient Pictures

Specialty Dutch,

Flemish Schools

## CHARLES

Of 25-27-29 Brook St. London, W.

ON VIEW AT

251 Fifth Avenue, N. Y.

Old Renaissance Tapestries and Early English Furniture

40 Old Georgian and Adams Marble Mantel-pieces

## THOMAS McLEAN

Special Appointment to His Majesty

7 HAYMARKET - - - LONDON

High Class Paintings

Watercolor Drawings & Engravings

Established in the Haymarket, 1811.

## Shepherd Bros.

27 King Street St. James's, London

Oil Paintings

by the

EARLY BRITISH MASTERS

## WILLIAM MARCHANT & CO.

THE GOUPIL GALLERY

5 Regent Street, London, S. W.

Exhibition now open

Series of Drawings by HANSLIP FLETCHER: OXFORD & CAMBRIDGE

## JAMES CONNELL & SONS

47 Old Bond St. LONDON, W.

Selected Paintings OF THE Dutch, Scotch and English Schools

Original Etchings by WHISTLER, D. Y. CAMERON, E. M. SYNGE and WM. WALKER.

## HAMBURGER FRES.

Antique Works of Art, Curiosities, Tapestries, China, Decorative Furniture

PARIS

362 Rue St. Honore

PURVEYORS TO



J. & S. GOLDSCHMIDT

FRANKFORT O/M., KAISERSTRASSE 15

HIGH CLASS ANTIQUITIES

New York Office: 527 Fifth Avenue

PRINTS

OF

AMERICAN ARTISTS

— — — — — IN — — — — —

AAc (color) FAC-SIMILES

AND FINE CARBONS

BY

Detroit Publishing Co.

234 FIFTH AVENUE NEW YORK CITY



The G. von MALLMANN

GALLERY

BRLIN, Anhaltstrasse, 7

High-class Old Paintings and drawings.

## GALLERY HELBING

MUNICH Wagnmullerstrasse, 15

Antiquities—High class old paintings, engravings and etchings by Durer, Rembrandt.

DIRECTOR OF PUBLIC SALES

## OBACH & CO.

Picture Dealers & Printsellers

168 New Bond Street

London, W.

## MINASSIAN

Persian, Arabian and Babylonian Art Objects and Potteries for Collections

18 Rue Choron, 9th arr. - Paris

## GEORGES CHAPAL

...Antique Furniture...

85 RUE DE RENNES - - - PARIS

## MIHRAN SIVADJIAN

EXPERT

Egyptian, Assyrian, Greek, and Roman Antiquities, Jewels, Arabian and Persian Potteries and Rare Objects for Collection.

17 Rue Lepeletier - - - PARIS

## C. & E. CANESSA

Antique Works of Art

Paris: 19 rue Lafayette

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

Copies of the American Art News are on sale at Brentanos', Avenue de L'Opera, Paris.

## SCOTT & FOWLES CO.

Dealers in

High Class Paintings

OLD AND MODERN SCHOOLS

Careful attention given to the cleaning and restoration of valuable paintings . . .

295 Fifth Avenue

Between 30th and 31st Streets

NEW YORK



"Old Masters"

(Exclusively)

## The Ehrich Galleries

463-465 Fifth Avenue

One door above Fortieth Street.

New York

## Are Your Pictures Properly Lighted?

If not, the problem can be solved by using our patented reflectors. These are scientifically made of the finest materials by skilled workmen. Installed in hundreds of galleries, public and private, throughout the world. Send for our booklet.

I. P. FRINK, 551 PEARL ST. NEW YORK

## H. O. Watson & Co.

WORKS OF ART

in

Furniture, Porcelains, Bronzes, Tapestries Specialists in Interior Decoration

16 West 30th Street, New York

## V.G. Fischer Galleries

FINE ARTS

527-529 FIFTEENTH STREET

Washington, D. C.

## SELIGMANN & Co.

Genuine Works of Art

7 WEST 36th STREET

New York

PARIS 23 Place Vendome

LONDON, S.W. 31 St. James Street

## M. Knoedler & Co.

invite attention to their carefully selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORS SPORTING PRINTS

355 Fifth Avenue, Cor. 34th Street.

London, 15 Old Bond St. Paris, 23 Place Vendome

## Arthur Tooth & Sons

ESTABLISHED 1842

CAREFULLY SELECTED HIGH CLASS PAINTINGS

299 Fifth Ave. Corner 31st St. New York

LONDON: 175 NEW BOND STREET PARIS: 41 BOULEVARD DES CAPUCINES

## Cottier & Co.

REPRESENTATIVE PAINTINGS

WORKS OF RODIN & BARYE

ART OBJECTS DECORATIONS

Cottier Galleries

3 EAST 40th STREET

## N. E. MONTROSS

Works of Art

Montross Gallery

372 FIFTH AVENUE

Corner of 35th Street

New York

## Paintings by AMERICAN ARTISTS

Choice Examples always on View

Also a fine selection of Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York

## R. C. & M. M. Vose

Paintings

Early English, Barbizon

Modern Dutch, American

320 Boylston St., Boston

## Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT EXAMPLES

of the

Early English, French, Dutch and Flemish Masters